5: Roth E-4 (no date) 1892 OC6 Iban OC6

than the rest so as to hang loose on the hips. The series that encase the waist and the stomach fit close and are pinned together with brass wire; they are sometimes worn up to the nipples, but not every woman can afford to be at such great expense.

The *tinchien* is the body ornament of the Ulu Ai and Ngkari women. It is composed of some eight or ten parallel rows of large brass rings long enough to encircle the waist. They are strung on rattans and connected with one another by a network of cane inside. The ends of the band are furnished with a pair of vertical plates of the same metal, the outer edges of which are curled, the one inwardly, and the other outwardly, so as to catch one another, and effectively lock in the body. The rings (with the exception of every alternate one, which is an ordinary finger-ring), are long and broad, and rudely engraved a variety of patterns. These rings cost eight shillings a string, and a complete set of ten would cost five pounds.

The *selong* are dense coils of thick brass wire many fathoms in length, and of enormous weight, worn on the leg from the ankle joint to the thigh; they are not worn every day, as may readily be conceived.

The *gelang ghirieng* bracelet is not described.

Love of finery is inherent in the young of both sexes; the elderly are less fond of it and often dress very shabbily and save up their good clothes for their offspring.

The women sit with their legs straight out in front, and their petticoats tucked in between their thighs so as to expose nothing, but they expose their breasts.

The Sakarang girls are very fond of using an oil made from the *katioh* fruit, which has the scent of almonds; all their clothes are made from native cloth of native yarn, spun from cotton grown in the country. The inner bark of a tree called *ipoh* by the Dyaks and *tajam* by the Kyans, and which appears to be identical with the Upas tree of Java (*Antiaris toxicaria*), is used for clothing, and the young tree is grown for this purpose in Dyak gardens; the bark is not pulled off until a year after the tree has been felled.

Hair dressing.—The women make no attempt to part their hair but push it over the forehead and gather it into a knot at the back of the head—a plain or fancy one as the occasion may warrant. They use no oil of their own manufacture, but all who are able to afford the luxury may obtain it from the Malays. The hair is not so long as it might be, and is frequently cut short during dangerous illness. The circumstances of their lives are not favourable to a luxuriant growth. They have in common with the men their full share of exposure to

mallet, which is grooved in deep cross cuts on its broad surface. This hammering breaks up the tissue of the bark and makes it more pliant but also accentuates any holes or rents, which are strengthened transversely by darning lines and patterns with thread made from the fibre of pineapple leaves or imported material (fig. 1).

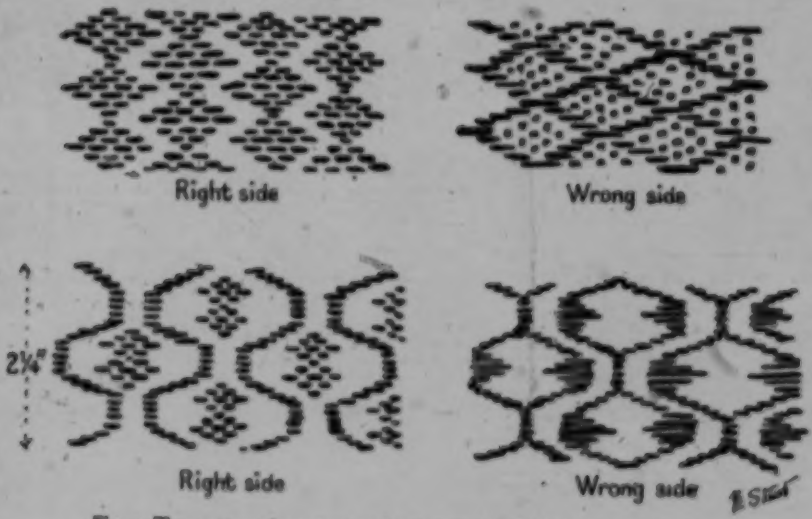

Fig. 1. Two patterns in transverse darning on a bark-cloth sleeveless jacket, open down the sides. British Museum (3425).

COTTON CLOTH

The cloths which are used for garments are usually of purely native manufacture and are entirely the work of the women, from the setting of the cotton seed to the making up of the garment when the cloth has been woven. The men make the wooden beams, battens, heddles and spools used in weaving, but otherwise take no part in the work.

In order to make our account more complete we incorporate information given by the Rev. W. Howell (1912, p. 61) which has not been recorded by other writers. He says that "separate farms or gardens (*empalai*) are set apart for growing cotton (*taya*). . . . After the cotton has been picked, taken

12: Haddon & Start E-4 (no date) 1936 OC6 Iban OC6

out of its skin and dried, it is passed through a cotton gin (*pemigi*) in order to get rid of its seeds" and fragments of husk.

The gin consists of two small wooden rollers which revolve in opposite directions, each with a crank-like handle, fixed into the two upright supports of a frame (fig. 2). Extra strips of wood are generally fixed above and below

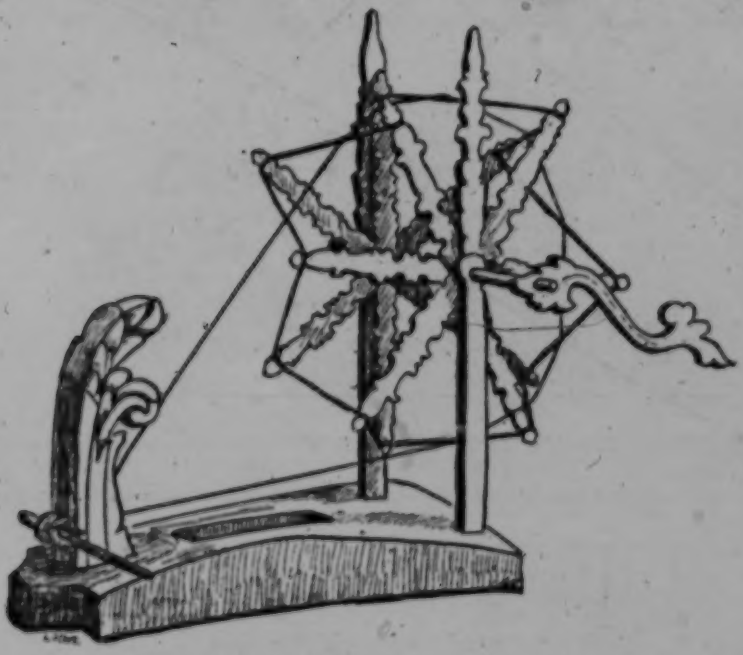

Fig. 3. An Iban spinning wheel, *gasing*. Museum of Ethnology, Cambridge, Haddon collection, Z. 2355.

the rollers to ensure sufficient pressure, and these are tightened by wedges. A similar form of gin is used throughout Indonesia and the Malay peninsula. The yarn is then spun from the mass of fibre.

The simple spinning wheel, *gasing*, is turned by the right hand, the fibre being twisted with the left hand (so Hose and McDougall say, I, p. 221, but their pl. 119, owing to the method of reproduction, shows the reverse